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in Ulster. The first man whom Esirt met in Ulster was Aedh, the King's dwarf, himself so small that he could stand on an Ulsterman's hand. "But upon Aedh's palm Esirt found room enough."⁸ To this method of bringing out the tiny dimensions of the *Luchrúpn* by means of a person intermediate in size between him and the men of Ulster, compare Swift's way, in the Voyage to Brobdingnag, of bringing Gulliver into comparison with Glumdalitch, who was "not above forty feet high being little for her age,"⁹ and smaller than the average of the Brobdingnagians. Aedh cared for the tiny stranger, and carried him into the royal palace, somewhat as Glumdalitch conveyed Gulliver to the King's court. To Aedh's remark, "Huge men that ye are let not your infected breaths so closely play upon me!"¹⁰ compare Gulliver's unblushing statement of the strong smell about the skin of the Brobdingnagians.¹¹ In the Irish tale, too, are indecent adventures that are paralleled by at least one coarse incident in Swift's story.

Doubtless the most important point of resemblance between the Irish tale and the voyage to Brobdingnag is that in both, much is made of a table scene at the royal palace, where the enormous size of the dishes is dwelt on. Esirt was picked up by the King's cupbearer and popped into the King's wine goblet, where he floated round and round and well-nigh perished. Similarly Gulliver was seized by the queen's dwarf and thrown into a bowl of cream, where he was obliged to swim for his life. Iubhdan, in his visit to Fergus, slipped into the porridge bowl where he stuck to his middle. When the people saw him there, they "sent up a mighty roar of laughter."¹² Gulliver was thrust by the queen's dwarf into a marrow bone where he remained stuck as far as the waist presenting "a very ridiculous figure."¹³ The ridicule heaped upon the small man's mishap by the Brobdingnagians is very like the laughter of the Ulstermen at Iubhdan's plight in the porridge bowl.

Now that the considerable extent of Irish popu-

lar story is beginning to be known,¹⁴ it is not impossible to suppose that Swift, during his boyhood in Ireland, may have become familiar with tales, similar to the *Aidedh Ferghusa*, and, perhaps, even more like the early voyages of Gulliver. A strong presumption in favor of such origin for the tales of Gulliver's voyages to Lilliput and to Brobdingnag seems to me to lie in their folk-character. They are more interesting as stories, and contain less satire than the later voyages. This is exactly what we should expect if they are indeed written under the influence of folk-tales.

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FRENCH *canneberge* < ENGLISH
CRANBERRIES.

Concerning the etymology of the word *canneberge* Littré is silent, and the Dictionnaire Général says: "Origine inconnue. Admis Acad. 1762." Diez, Scheler, and Körting do not mention the word. Believing that up to the present time the etymology has not been determined, I wish to submit what I think is the correct solution of the question.

The late admittance of *canneberge* by the Academy, together with the fact that it is not found in Godefroy, favors the theory of its recent introduction into the language. The written forms of the word (it is given in Larousse with one and two *n*'s) are variant spellings for the imitation by Frenchmen of the English pronunciation of the plural of *cranberry*, that is, CRANBERRIES became *des canneberges*, whence a singular *une canneberge*. It was almost unavoidable that they should imitate the plural form, since the fruit is generally thought of and spoken of collectively, the singular being comparatively rarely heard.

The etymology *canneberge* < CRANBERRIES offers no phonetic difficulty; indeed it is quite unlikely that the average Frenchman would have imitated

⁸ *Sil. Gadelica*, II, 272.

⁹ *Gulliver's Travels*, Temple Classic edition, p. 108.

¹⁰ *Sil. Gadelica*, II, 272.

¹¹ *Gulliver's Travels*, p. 140.

¹² *Sil. Gad.* II, 277.

¹³ *Gulliver's Travels*, p. 127.

¹⁴ On the extent of unpublished Irish popular story see York Powell's introduction to Volume I of the Irish Texts Society (Douglas Hyde, *The Lad of the Ferule*, 1899).

the English pronunciation with a different result. The *r* of the initial syllable was lost by dissimilation. The short unaccented vowel of the final syllable of the English would scarcely have been heard by untrained French ears. The change of the quality of the voiced sibilant of the English plural ending was the more liable to occur since the ending *-erze* (for English *-erries*) would have had no counterpart in French, whereas the termination *-erge* (and even *-berge*) was comparatively frequent, being found moreover in three plant names, *asperge*, *alberge*, and *rimberge* (or *remberge*), the latter being one of the popular names of the common plant known in botany as *mercurialis annua*, a name which is especially prevalent in the dialects of Northwestern France.

The word *canneberge* was introduced into Northwestern France, probably together with the American cranberry, by the Norman and Breton sailors and fishermen who frequented the coast of North America, in the form in which (so it seemed to them) they had heard it pronounced by the Anglo-American inhabitants of New England, and further investigation, for which I have not the means at hand, would doubtless show that it was not known in France previous to the establishment of the Anglo-American colonies; it was probably introduced toward the end of the seventeenth, or in the beginning of the eighteenth century. Used at first to designate the American species, *airelle à gros fruits*, the new word was soon applied also to the similar, although smaller, French species, *airelle des marais*, popularly called *coussinet*.

The above theory accords perfectly with the history of the word *cranberry* in England as given in the Murray Dictionary, from which the following is quoted: "Cranberry (also craneberry). A name of comparatively recent appearance in English; entirely unknown to the herbalists of the 16-17th c., who knew the plant and fruit as marsh-whorts, fen-whorts, fen-berries, marsh-berries, moss-berries. Several varieties of the name occur in continental languages, as G. *kranichbeere*, *kran-beere*, L. G. *krönbere*, *krones-* or *kronsbeere*, *krons-bär*, *kranebere* (all meaning *crane-berry*). The name appears to have been adopted by the N. American colonists from some L. G. source, and brought to England with the American cranberries (*Vaccinium Macrocarpon*) imported already

in 1686, when Ray (*Hist. Pl.* 685) says of them 'hujus baccas a Nova Anglia usque missas Londini vidimus et gustavimus. Scriblitis seu tortis (*Tarts* nostrates vocant) eas inferciunt.' Thence it began to be applied in the 18th c. to the British species (*V. Oxycoccus*)."

It is possible, of course, to conceive of the word having been brought to France from England after it had found its way into the latter country; however, in any case, it was not through the written form, but orally, for even if the English variant spelling *crane-berry* might (the loss of the *r* not being taken into consideration) account for the form of the first half of the French word, *cane-* and *canne-*, instead of *cran-* (which would have been the result of a literal transcription of *cran-berry*), at least the last half makes it certain that it is based directly on the English pronunciation of the plural *cranberries*.

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A NOTE UPON DRYDEN'S HEROIC STANZAS ON THE DEATH OF CROMWELL.

In the fifteenth of Dryden's *Heroic Stanzas on the Death of Cromwell* are to be found the following words, which form one line and part of a second:

"His palms, though under weights they did not stand,
Still thrived."

Not all the editors of Dryden have ventured any comment upon this passage. Those that have noticed it have confined themselves to the interpretation of the metaphor. For example, Gilfillan, in his edition of Dryden's works [Edinburgh, 1855], says: "Palms were thought to grow best under pressure." Sir Walter Scott's note is a little more elaborate: "It was anciently a popular notion that the palm tree thrived best when pressed down by weights. An old scoliast defines it as *arbor nobilissima illa quae nulli cedit ponderi, sed contra assurgit et reluctatur*. Fabri Thesaurus ad verbum *palma*." Saintsbury, in his definitive edition of Dryden [Edinburgh, 1884], in which he